

NEW PLAYS and OLD



Rose Stahl in "MOONLIGHT MARY"

PLAYS OF THE WEEK.

Two Plays That Are New and One Revived This Week.

MONDAY—Winter Garden; revival of "Town Topics," which Ned Wayburn first produced at the Century Theatre. J. J. Shubert has remodelled the performance according to his own ideas.

TUESDAY—Fulton Theatre; Rose Stahl will appear in "Moonlight Mary," by George Hobart.

WEDNESDAY—Booth Theatre; "The Fear Market," by the Princess Troubetzkoy, will be seen here.

By LAWRENCE REAMER.

It would be difficult to discover more delightful comedy acting than Mrs. Fiske is offering the New York public in "Erstwhile Susan." And it might be added that the actress has not looked so well nor played with such complete command of her resources in years. Possibly her evident physical well being is due to her employment on material which she knows is not only worthy of her distinguished abilities but the source of delight to the public; not merely her own public—that select gathering known as Mrs. Fiske's—but to the great public which is made up on one side of the tired business man. It has never appeared in considering this section of the public which patronizes the theatre merely for entertainment of the least exacting character that this business man's wife was any more exacting as to the intellectual quality of her entertainment than her spouse.

Mrs. Fiske must well prove irresistible to any public in her new play. Her role is altogether original, since the type is newer to the stage than the usual Mennonites, who are easily enough made vital on the stage. But a study of an emancipated Western woman with the keen intellect of her country, the desire for self-assertion and above all the longing for the pleasures of maternity which had been denied to her, Mrs. Fiske gives a complete portrait. Of course the sense of humor in such a character is a foregone conclusion when it is played by Mrs. Fiske, who exhibits her humor so irresistibly.

So whether Mrs. Fiske in "Erstwhile Susan" is acting the altogether impossible first scene, in which she consents to become the wife of the miserly farmer, or taking her fun out of the family at tea in which she indulges to the fullest extent her taste for quotations from Shakespeare and other classics, or describing to the family gathered to read the will that she did elope just as she is accused of having done by the avaricious stepson, but eloped through no fault of her own all by herself—in all these minutes of the new comedy the actress's comic acting is irresistible and of such a broadly comprehensible nature that everybody will be amused by it. "Erstwhile Susan" is not for the Fiske public only but for every audience with a sense of humor.

Another book play has passed into the limbo of the bad boys, and there will again be the usual comment that there probably was not a play in the book. What this always means is that the person who tried to extract a drama from the book was not equal to the task. Yet George Hancroft, who did his name under the nom de plume of George Playdell, had lived always in a theatrical atmosphere. But into "The Ware Case" he put no more drama than there was in the book, and the audience was kept in disappointed waiting on an interest that never came. Of course, Lou Tellegen was altogether unmusical as the hero. Of all parts in the world that he might be expected

to act, a gentlemanly bouncer of the English racetrack was the last in the world to be selected for him. But of course that feature of the play was only incidental. Nothing is so surprising about "The Ware Case" as its London popularity. It was adored there to the extent of hundreds of performances. But so was "The Angel in the House," on which Arnold Daly wasted his admirable talents for a few nights. But it is of book plays that the theme is at present.

The material for theatre use which a book may contain is not altogether the cause of its selection by a theatre manager. It is the sympathy already aroused in the many readers of the work who are prejudiced in advance in its favor. It used to be indeed the circulation of a novel which led managers to accept or reject it for stage use.

With this standard in view, the work of making a play out of the given material was up to the playwright. He had perhaps nothing more than the donee which the book contained, and from that point he was expected to proceed. If he were a playwright he got his drama whatever the extent of the material supplied by the novelist. If he were an amateur he did not. Nowadays there is an incomprehensible disposition on the part of managers who have not possession of a novel for stage use to hand it over to persons not in the least distinguished for their skill as dramatists. Indeed, to be unknown as a playwright appears now a recommendation to the manager who wants a piece of fiction transferred from the covers of a novel to the stricter limitations of the proscenium arch. As a matter of fact, if there is one problem which demands the services of the man of the theatre it is the task of making a play out of a book. It is his task often to make bricks without straw.

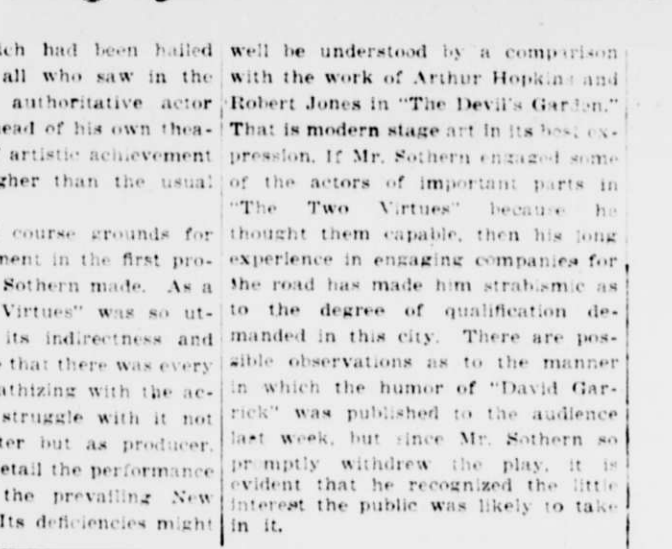
It is of course possible to recall many popular plays made from novels when it was considered important to entrust the works to the hands of skillful men of their craft. "Camille," "East Lynne," "Jane Eyre," "The Duke's Motto," "Uncle Tom's Cabin," these are a few of the plays made from books which by the number of their performances showed that it is possible to impart to dramas created in this way a vitality equal to that possessed by the most striking creations of the flaming geniuses of the theatre. If fewer of these geniuses were let loose on the books prepared for the stage-to-day there might be more successful use made of the books acquired for stage use.

Edward Hugh Sothorn has evidently found the labor of conducting a New York theatre too great and has retired, leaving Miss George in possession of the field. Mr. Sothorn promises to return with a new work after he has shown the country something of the two pieces which he acted at the Booth Theatre. It was doubtless the difficulty in finding plays that led Mr. Sothorn to end at least temporarily an

arrangement which had been hailed with delight by all who saw in the presence of an authoritative actor manager at the head of his own theatre a certainty of artistic achievement of something higher than the usual average.

There were of course grounds for grave disappointment in the first production that Mr. Sothorn made. As a play "The Two Virtues" was so utterly British in its indirectness and general ineptitude that there was every ground for sympathizing with the actor who had to struggle with it not only as interpreter but as producer. In nearly every detail the performance was far below the prevailing New York standard. Its deficiencies might well be understood by a comparison with the work of Arthur Hopkins and Robert Jones in "The Devil's Garden." That is modern stage art in its best, extreme, if Mr. Sothorn engaged some of the actors of important parts in "The Two Virtues" because he thought them capable, then his long experience in engaging companies for the road has made him strabismic as to the degree of qualification demanded in this city. There are possible observations as to the manner in which the humor of "David Garrick" was published to the audience last week, but since Mr. Sothorn so promptly withdrew the play, it is evident that he recognized the little interest the public was likely to take in it.

Mary Ryan in "THE HOUSE OF GLASS"



Two New Plays and Some Music Are the Offerings of the Week

Two new dramas by American authors will be seen this week, and tomorrow night at the Winter Garden the Shuberts will show a new edition of "The Ware Case," which blighted the hopes of some Western angels whose wings fluttered about the facade of the Century Theatre. Some of the geniuses who appeared in the original representations of "Town Topics" are to be seen, including Trilix Frisanga, Bert Leslie, Cress and Josephine, Marie Lavarre and Lew Hearn. Other illustrious performers to be observed are Bonita, Mabel Gayer, Miriam Doyle, Mabel Carruthers and Kate Jepson will appear.

Rose Stahl will be seen at the Fulton Theatre on Tuesday in "Moonlight Mary," which has been written for her by George Hobart. In her new play the comedienne who has proved so charming on previous occasions will take the part of a magazine writer, Lorraine Frost, Elizabeth Ariens, David Herblin, Robert Taber, Ecklin Gayer, Miriam Doyle, Mabel Carruthers and Kate Jepson will appear.

Society journalism is the subject of the play which the Shuberts will present at the Booth Theatre on Wednesday. As the chastisement of the sins of society is a dangerous topic, the following official account from the sponsors for the play is submitted without recourse:

"This is the first drama the authors of 'The Quick and the Dead,' 'Shadows of Flame' and nine other literary productions of note have written. The direction of George Mosser and Harrison Grey Fiske at the Booth Theatre on next Wednesday evening.

"The play is said to be a dramatization of a situation arising from the activities of a certain *Major Stone*, editor and publisher of a weekly periodical in New York, which in the play is called the *Mentor* and the purpose of which is the discussion of the follies of society for the amusement of its readers—and the withholding of the frailties of society for a price.

"The *Major* is a fascinating old sinner with one daughter, *Sylvia*, the apple of his eye, the child of a dead wife whom he worshipped. In order that *Sylvia* might not know the business in which

her father is engaged the *Major* sends her to Europe to be educated under the care of an aunt, *Mrs. Gertrude*, whose name she takes. While in Europe she is carefully trained in the belief that her father is a great reformer and that any talk or articles she may come in contact with reviling him are the result of malicious falsifiers attempting to nullify his good work in the vineyard of the Lord. *Sylvia* returns suddenly from Europe for some reason she does not explain, and at the home of *Bertie* and *Milly Sayre*, two dramatizations of a well known New York couple, meets one *Otis Ellis*, a real

Vaudeville and Burlesque.

PALACE THEATRE—McIntyre and Heath in "The Georgia Minstrels." Henri de Vries, a celebrated pianist, will play the piano. The direction of the play is under the personal supervision of Harrison Grey Fiske.

COLONIAL THEATRE—Mercedes, Morton and Moore, Belle Blanche, Mlle. Amata, the Horelik Family, Sylvia Jason Travers and Douglas in "The Eternel Magdalene" by Robert McNaughton, a famous Cleveland playwright.

ALHAMBRA THEATRE—Anna Chandler, Josie Heather, with William Casey and Bobbie Heather, Raymond and Caverly, Clarence Oliver and George Olp, Robert Henry Hodge and company, Fritz and Lucy Bruch and Lohse and Sterling.

COLUMBIA THEATRE—Billy Watson and his beef trust aggregation, it is called, at the Columbia Theatre this week. The company will include besides Watson, Frank Bamard, William Swan, Margaret Newell and others.

YORKVILLE THEATRE—The September Morning Glories will be seen here this week in a burlesque called "The Topsy Turvy Honeymoon." In the cast are Bert Bertrand, Billy West, Al Warner, Beulah Benton, Ethel Reynolds and others.

reformer and the bitter enemy of

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The resulting situation is the climax of the dramatic power of the play. Edmund Breece has been secured for the character of *Major Stone* and Sydney Shields will appear as *Sylvia*. Little Watson, who achieved distinction in "Under Cover" and whose work in "The Eternel Magdalene" was notable, will play *Milly Sayre*. Messrs. Fiske and Mosser have secured a strong supporting cast for the metropolitan production, composed of the most capable people. The direction of the play is under the personal supervision of Harrison Grey Fiske.

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A NEW PLAY A WEEK.

The Standard Theatre will this week bring another New York success half way to the Bronx. Selwyn & Co. will present Julia Arthur in "The Eternel Magdalene" by Robert McNaughton, a famous Cleveland playwright. Julia Arthur will have the same role she acted with success at the Forty-eighth Street Theatre and the principal actors of that company will be associated with her at Ninety-sixth street and Broadway. The performances at the Theatre Francaise cannot be accused of being too brief. They last until all hours of the morning. It was almost 1 o'clock when the excellent acting of Edgar Beaman in "Arsene Lupin" was finally brought to an end. The intermissions are interminable and the audiences are growing impatient. This week Lucien Bonheur will present "La Pousin," a farce by Maurice Guiraud, Andre Mery, who created the leading role in Paris, will act it here. Brueux's "Blanchette" will be acted on Friday afternoon.



Mrs. Fiske in "ERSTWHILE SUSAN"

names of the originals were used in the first drafts, the names of course being changed in the final manuscript.

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MR. LINK'S CAREER.

He Says He Likes to Play in Hauptmann's Dramas.

Adolph Link, who plays with such skill the role of *Old Baumer* in Emanuel Reicher's production of "The Weavers" at the Garden Theatre, is giving his second English-speaking performance. Last season after a long career with the Irving Place Theatre here he essayed his first English-speaking part in "The Lure," in which he played the lovable old German doctor. It had long been his ambition to play in English, but his activities were so keen in his native language that he confesses he did not have the time to properly prepare himself for English work.

"When I stepped upon the stage, the first time with the knowledge that I was speaking a new language I confess that I received a fright which had been a stranger to me since the time when first I appeared on the stage in Europe, and this was more years ago than I am willing to admit. The sensation of seeing familiar surroundings and speaking an unfamiliar tongue is peculiar, to say the least," he says. "It was intensely fascinating, however, and I got through the ordeal with better result than I had anticipated. In *Old Baumer*, however,

I have a part which I know thoroughly. I have played in 'The Weavers' many times, but never before a more appreciative audience than the present. The first work Mr. Reicher played 'The Weavers' at the Garden Theatre was devoted to that branch of his artistic enterprise which he calls 'The Modern Stage.' This has for its principal subscribers lovers of high class drama who are attracted by its literary quality. In the parlance of current conversation they are 'select.' In their daily life at least they are the antithesis of the wage earners and students who form the major part of the subscribers to the American People's Theatre, to whom we know full well 'The Weavers' would appeal. But now that the play has been presented before classes of playgoers the fact is undeniable that the modern stage subscribers are every bit as interested and manifest their approval quite as strongly as the American People's Theatre contingent. And both have been more demonstrative than the German element to whom the play has made its exclusive appeal in this country hitherto.

Mr. Link began his professional career at the age of 10 years in Budapest, Hungary, where he was born. Several years later he went to Vienna, and for many years following he toured through the continental cities, playing a variety of roles which measured by the present standard, would arouse amusement.

There are few playhouses in Europe that have not sheltered this clever and versatile comedian. He has been acclaimed in every form, from the classical dramas of the ancients to the standard dramas of Shakespeare and writers of a later period, and the modern comedies of the new school of continental writers.

His association with Mr. Reicher was more than forty years ago in Berlin, and that association has been frequently revived. At present Mr.

Mr. Link's career has been a long and successful one. He has played in many of the most famous theatres of Europe, and his performances have been highly praised. He is now playing in "The Weavers" at the Garden Theatre, and his performance has been a great success.

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MISS DOVEY'S DOINGS.

Facts About the Little Wife in "Very Good Eddie."

Yes, Alice Dovey's name is her own, even though it does sound like a story book cognomen. The name of the dainty little prima donna now appearing in "Very Good Eddie" at the Princess Theatre may be found inscribed in the parish register of Portsmouth, Neb., where she was born on May 1, 1887.

The Dovey family—father, mother and a great host of girls and boys—was a merry, sensible lot of people, in whom the doctrine had been instilled that the best way to make other people happy is to be happy oneself.

In accordance with which hedonistic theory, when sixteen-year-old Alice and her seventeen-year-old sister announced one day that they believed they could not only add to the gaiety of nations but to the family exchequer by going on the stage, Father and Mother Dovey, unlike the traditional musical comedy parents, beamed approval, and breathed a hearty "God bless you, my daughters."

Never was there such a flurry in the Dovey household—not even when the stock had left twins on the doorstep several years before. Alice and Ethel

THE PLAYS THAT LAST

The plays that continue in New York are "Our Mrs. McChesney" at the Lyceum Theatre, "Hobson's Choice" at the Comedy Theatre, "The Little Minister" at the Empire Theatre, "The Boomerang" at the Belasco Theatre, "Common Clay" at the Republic Theatre, "The Pride of Race" at the Maxine Elliott Theatre, "Sadie Love" at the Harris Theatre, "Just a Woman" at the Forty-eighth Street Theatre, "The Cinderella Man" at the Hudson Theatre, "Major Barbara" at the Playhouse, "Treasure Island" at the Punch and Judy Theatre, "The Weavers" at the Garden Theatre, "The Great Lover" at the Longacre Theatre, "Erstwhile Susan" at the Gaiety Theatre, "Fair and Warmer" at the Eltinge Theatre, "Abe and Mawruss" at the Lyric Theatre, "Hit-the-Trail Holiday" at the Astor Theatre, "The Unchastened Woman" at the Thirtieth Street Theatre, and the Washington Square Players at the Bandbox Theatre.

The musical plays are "Very Good Eddie" at the Princess Theatre, "Along at Last" the Shubert Theatre, "The Blue Paradise" at the Casino Theatre, "Sybil" at the Liberty Theatre, "Stop! Look! Listen!" at the Globe Theatre, "Around the Map" at the New Amsterdam Theatre, and "Katinka" at the Forty-fourth Street Theatre.

The Hippodrome is open with Sousa's Band, "Hip-H-Hooray" and "Flirting at St. Moritz," a big spectacular offering.

were going to Chicago on the midnight Thursday, and there were a million things to do. The village dressmaker was called in to get their dresses in order on Plattsmouth it is "dresses," not "gowns," to this day. Mrs. Dovey herself sorted over and mended the lingerie end of her daughters' wardrobe, after which the lady who washes out by the day was called in to help the Doveys' hired girl "do them up."

"Which meant much starch and fearfully and wonderfully made conventions on the part of the fluting iron," laughed Miss Dovey in recounting the incident the other night in her dressing room at the Princess.

Our first engagement, which we were lucky enough to get within two weeks after our arrival in Chicago, was with "The Strothers," continued the tiny star of "Very Good Eddie." "We were in the chorus of course, and we stayed until the piece closed. Then we went to the Chicago Musical College and studied until another job turned up, which came with the formation of a road company of 'Miss Bob White.' I had the prima donna role, and as such I had the glory of playing one night stands in towns like Wheeling, W. Va., and Chillicothe, Ohio, for obvious reasons I always wanted to end the season, even though I was a prima donna. Usually I carried my own suitcase, unless some gallant made member of the company spoiled me in time to lend me a free hand, that is if he had it.

"I was all very good fun and very good training, and when we closed, I found myself once more out of a job. I went to London with the money I'd saved and took a course in singing under Mme. Gellin. For a while I wanted to be a grand opera singer, but I feared eventually that I did not have the necessary physique, and determined to concentrate on musical comedy and operetta.

"After a long series of appearances in out-of-town productions, which never reached Broadway and which for the most of them were not successful, I came to New York in 'The Sign of the Cross.' After that followed my appearance in Lew Fields' two productions, 'Old Dutch' and 'Sourin' Waboo."

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WHERE TO DANCE.

The Midland Frolic on the roof of the New Amsterdam Theatre is to be entirely new after tomorrow night. Flo Ziefeld has arranged an entirely new spectacle. He has devoted many hours to selecting the most beautiful chorus available and as the result announces that such pulchritudinous unknowns as May Carman, Edith Rogers, Gladys Methyl, Paul Grando and Sybil Carman from Frolics of an earlier vintage, while the newcomers are Oscar Shaw, Marion Harris, Paul Erawley, Genevieve Warner and the Hawaiian Players.

Skating by champagne, dancing by experts, and a host of members of the audience, cooking by chefs of international renown and wine from famous cellars—these are some of the elements of a pleasant evening provided at Castles in the Air. This series is on the roof of the Forty-fourth Street Theatre.

John Sawyer continues to act as the chateaufort of her dancing room in the Winter Garden building. Now she has in August an impressive waiter, who reminds C. P. Greener of Edouard de Reskier. But Mr. Greener is impressive.

There will be a carnival at the Strand Roof on next Friday night preceded by a grand march in dominoes. There will be souvenirs appropriate to the occasion and Le Tanton and Margaret Comberford will dance.